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preface to the catalogue will be written by Christian Brinton who accompanied Mr. Gade abroad and proposes to make it a comprehensive treatise on modern Scandinavian art. This exhibition promises much in interest, for the art of the Scandinavian countries is very little known in the United States.

NEWS ITEMS

During the summer examples of Colonial furniture in the Chippendale, Sheraton, and Hepplewhite styles, lent by Francis H. Bigelow, are being shown as a special exhibition in the museum of Fine Arts, Boston.

Four excellent paintings, "The Young Mother" by Josef Israels, "Cattle at the Trough" by Constant Troyon, "The Pet Lamb" by Chialiva, and "San Juan Pottery" by E. Irving Couse, have been presented to the Detroit Art Museum by Mr. Charles Willis Ward, of Detroit, who has, furthermore, declared his intention of bequeathing his entire private collection to the Museum.

Among recent gifts to the Metropolitan Museum of Art is a painting by John W. Alexander entitled "The Ring." It was given by Mrs. Mary Hearn Greims in memory of her brother, Arthur Hop-pock Hearn. In the Museum Bulletin of July the painting is reproduced and interesting comment made upon the growth of the Hearn collection of American paintings, to which have lately been added works by Richard E. Miller, Elliott Daingerfield, H. W. Watrous, Guy C. Wiggins and Eugene Speicher.

The Rochester Art Club will hold its annual exhibition of oil paintings, water colors, pastels, and small bronzes from September 14th to 26th, in conjunction with the Rochester Industrial Exposition at Exposition Park. The exhibition last year was visited by one hundred thousand persons.

IN THE MAGAZINES

"*Landscape Architecture*," a quarterly published by the American Society of Landscape Architects, opens its July number with an interesting fragment of autobiography of the late Frederick Law Olmsted in which is told how he was led to become superintendent of Central Park and some of the difficulties which confronted him. Mr. Olmsted took up this work with no illusion as to its simplicity, but rather with a deep conviction of the enormous influence for good in a great city a park rightly managed might be; that it should lead him later into the practice of an art which he, himself, would do much to establish on a sound professional basis in this country was not foreseen. This note, which is full of real inspiration for workers in all fields, is followed by an article in appreciation of Central Park as a work of art, written by Harold A. Caparn. The criticisms which have been brought against this park as a design are ably refuted. The city park, Mr. Caparn maintains, is not or should not be an imitation of the country, but a paraphrase of it. He admits that the plan on paper looks vague and shapeless, but insists that it actually "carries through," serving the purposes, practically and esthetically, for which it was intended, and that to-day few people can enter this park without becoming sensibly happier and more conscious of beauty in nature.

The August number of the *Architectural Record* is also especially interesting. It contains articles of real significance to both the professional and non-professional reader on "A French Garden in the Spanish Mountains"—La Granja, which is seven or more miles west of Segovia—by Mildred Stapley, on "The Salient Characteristics of the Work of Charles Keck, by Arthur G. Byne, on "The Book-Plate and the Architect," by Sheldon Cheney, and other subjects, besides a number of appreciations of the late Daniel H. Burnham by leading architects and men of affairs.